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ABSTRACT

This study designed to measure the audience appeal and teaching effectiveness of television programming in the Sesame Street format for Swedish children was conducted in a nursery school setting. A Swedish pilot program, SESAM, based half on American material, was shown to a total of 79 children between the ages of 4 and 6, and the effects were measured by pre- and post-testing and observation. Program attractiveness is reported in the context of visual, emotional, motor, and verbal behaviors, while the learning effect is discussed in terms of previous knowledge and changes in children's knowledge produced by the program for each of the three age groups. It was concluded that, although the program had great appeal for the children and many of them learned from both the Swedish and American produced sequences, there is still uncertainty as to whether this type of program would reach the target audience and whether it would be worth the expense of producing a Swedish version. Appendices include tables displaying the results of behavior observation, children's comments during the program, and responses to supplementary questions after the program. (RAO)

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164/72

SESAME STREET IN SWEDEN

A study of the pilot programme SESAM

Leni Filipson

IR007966

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APPENDICES

BRIEF SUMMARY OF RESULTS

The American television series "Sesame Street" has been shown in many countries, but the original version has not been broadcast in Sweden. We know as yet too little of the need for this type of programme in Sweden, nor do we know whether it would be worth the expense of making a Swedish version.

A Swedish pilot programme, "SESAM", based half on American material has been produced by TV2. The aim of the present study was to find out how attractive the programme was to children between the ages of 4 and 6, and how much they learned from the programme.

- Visual attentiveness during the programme was high. During much of the programme, the children's eyes never left the set.
- The visual attentiveness of the 5-year-olds is consistently greater than in the other age groups.
- The 5-year-olds also seem more entertained by the programme than the 4- and 6-year-olds.
- Items that seem to have entertained more than others are "Near and Far", "Father and son in the woods", the "A-machine" and "Ernie's not here".
- Verbal reactions to the programme are strong. A high proportion of children chime in when figures and letters are repeated, and they answer and correct characters on the screen.
- A fatal mistake in the programme links a sign saying "AV-STÄNGD" (Closed) and other signs in town that begin with A.
- Less than half the children already knew the main matter the programme is designed to impart. There seems to be a marked borderline between 5 and 6.
- While 79% of the 6-year-olds know it all in advance, this is true of less than one quarter of the 5-year-olds and only the occasional 4-year-old.
- The programme has the greatest effect on 5-year-olds. The item "Lasse and Ardy classify" seems to have had the most marked learning effect.
- None of the 4-year-olds learned the letter A or the figure 3. On the other hand, quite a number of them seem to have a clearer picture of the system of classification.

- Many of the 5-year-olds learned classification and the letter A, while the few who didn't know the figure 3 and "Near and Far" learned this.
- Only a few of the 6-year-olds did not learn the letter A, and to classify.
- In general, we can say that the less children knew before the programme, the less they learned from it. Here, of course, the age variable is important.
- Learning may be correlated with certain social handicaps, but the study affords no clear evidence of this.
- The general level of the programme can be described as well suited to 5- and 6-year-olds, but certain sequences are too advanced for the 4-year-olds.

INTRODUCTION

"Sesame Street" has become a familiar concept. When the project started in the United States in 1968, it was an attempt to reach the socially disadvantaged groups of children who are to be found in such numbers in American society. It had long since been realised that there were great gaps in the basic information acquired by these groups.

The object of the programmes, which are designed for pre-school children, was by concept training and other intellectual stimulation to even things out, bringing the socially handicapped children to the level of the others before they started school together.

The programmes, which are in the collage style, use commercial techniques. Instead of advertising products, they advertise letters, figures and concepts.

In Sweden and certain other countries, the aims, form and content of "Sesame Street" have been criticised. It is undeniable, however, that the programmes have proved highly attractive to their target groups (and to other categories), and that they can be shown to have had a considerable effect in the countries that have broadcast them. [1] Equally undeniable is that we can trace, since the "Sesame Street" programmes became known in Sweden, a strong influence on the production of Swedish children programmes both in choice of subject and objectives.

Why then not send the "real Sesame Street" in Sweden, many may ask?

To begin with, we do not know if there is a corresponding need for such programmes in Sweden. We can assume that there are differences in basic knowledge acquired also among Swedish children, even if we do not have any direct counterpart to America's "slum children".

Both the pre-schools and basic schools have noticed in recent years a marked deterioration in the way children handle the Swedish

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1) Reaction to Sesame Street in Britain, ITA, London 1971.

Reeves, B., The First Year of Sesame Street, Children Television Workshop, New York 1970.

Salomon, G., Educational Effects of "Sesame Street" on Israeli Children (Brief Summary) The Hebrew University of Jerusalem 1972.

language, a process of impoverishment is occurring. We also have the immigrant category of children, who must, at least during the early period in Sweden, experience great linguistic confusion.

The difficulty is to define the groups that most need information, determine what type of information to give, and chart the main gaps one will try to bridge. The next question is whether it is in fact possible to reach these children at all via television?

If we disregard all the doubts and accept Sesame's overall aims, many questions still arise as to the usability of the American material. It must, at all events, be adapted to Swedish conditions. This means fairly largescale, expensive editing. The American items must be complemented with entirely Swedish-produced material. Is the programme worth such an effort?

Cooperation has started among the Nordic countries, with a view to arriving at a joint Nordic objective. In this way, it would also be possible to exchange the parts produced by the Nordic countries. A Swedish and a Danish pilot programme, based on roughly 50% purely American material, have been produced. The object of these pilot programmes was to use them in assessing:

1. How the American and Nordic parts function together.
2. How Nordic cooperation on planning and production works in practice.

The present study was made to obtain, prior to further Nordic discussion, a picture of how the Swedish pilot programme produced by TV2 functioned with children of different ages.

The programme was intended to attract, entertain and teach; in essence, the questions thus asked were:

> How attractive is the programme? What ages are most attracted by it? How great is the learning effect? What do children learn from the programme? What children learn something from it? What children do not learn from it? Etc.

THE TEST GROUP

The group for which the programme was designed, and which we in fact wanted to study, consisted of lonely, socially disadvantaged, "under-stimulated" children, not attending any kind of institution. We wanted to study this group under normal conditions, i.e. preferably in the home in the normal circumstances prevailing when the children watch television (if they watch). We were also to check the children's knowledge before and after

the programme. Clearly enough, it is impossible in practice to find and study children in this way, at least on any scale.

Where could we find children who resembled our target group as much as possible. It is difficult to reach children who do not attend an institution of some kind (day nursery, play school, park games etc.). Also, previous experiments in which children staying at home were called to given premises had been something of a failure, since the children become tense or actually frightened by the unfamiliar situation.

The advantage of using children from an institution is that they are together in their own group, and are also more accustomed to contacts with strangers. We therefore decided, in spite of everything, to use children from day nurseries. We chose Skärholmen, as being a typical modern suburb outside Stockholm with mixed housing and a large population of children. There was also the hope of finding children there from socially disadvantaged environments. Also, there were suitable premises for the study.

The programme was shown at the Skärholmen Library, where the pre-tests and after-tests also took place. The study was performed January - February 1973.

The children saw the programme in groups of varying size. The number in a group varied between 3 and 18 children. In the smaller groups, all children were used as subjects; in the larger groups, a random selection was made for pre-testing, observation and after-testing. Viewer behaviour varied to some extent with the size of the group, in that reactions were stronger and more intensive in larger groups.

In total, 79 children of 4-6 years of age were studied. The children came from day nurseries in the Skärholmen area, with Vårberg and Bredäng. Children from a special day nursery for emotionally disturbed children also took part.

The breakdown by age and sex was as follows:

	4 yrs	5 yrs	6 yrs	Total
boys	7	12	14	33
girls	8	14	24	46
total	15	26	38	79

THE PROGRAMME

The programme "Sesam" is just under 29 minutes long, and composed of 20 brief items that have no direct connection with each other. 13 minutes, approx. 45%, consists of American material. The programme is intended mainly to impart information on the letter A, the figures 1-3, the meaning of these figures, the concepts "near" and "far", and different ways of classifying. Subsidiary information includes counting to 20, the alphabet, exchange of roles, and words starting with A. The target group is pre-school children, mainly those 4-6 years of age. A brief survey of content:

1. Vignette (Sw)
2. The alphabet with Ernie and Bert, two American puppets (Am)
3. The end of Ernie's alphabet with Lasse Åberg and Ardy Strüwer (Sw)
4. Penguins performing slides (Am), numerals 1-20
5. Lasse and Ardy with 3 balloons (Sw), numerals 1-20, the concept 3
6. The ball (Am), the figures 1-3
7. Near and far (Am)
8. Lasse and Ardy classify (Sw)
9. Animation 1-2-3 (Sw)
10. The Phantom Nose-snatcher with Ernie and Bert (Am), the concepts nearer
11. Animation "Apples" and "The Minus Snake" (Sw), the concepts 1, 2, 3
12. Father and son in the woods (Am), exchange of roles
13. Animation A (Sw), the letter A
14. The A-machine with Lasse and Ardy (Sw), the letter A, words beginning with A
15. A in town (Sw), the letter A
16. The hand (Sw), Lasse talks about the fingers
17. "Hand, hand, hand ..." (Danish), film intended as a "break"
18. Animation "A-puzzle", "The Book and the Bag" (Sw), the letter A
19. Ernie isn't here (Am), with Ernie and Bert
20. Finale with Lasse and Ardy (Sw), revision of A, 3, near and far.

METHODS

Observation

No one has yet designed a method that can directly provide an objective measure of the attractiveness of a programme for small children. Children find it difficult to give differentiated assessments of how they experience a programme. The smaller the children, the more they tend to say that a programme is good. It might be possible to make pair comparisons of programmes, but the disadvantage here is that children re-

member best the programme they have last seen and one would have to arrange extensive viewings in rotating sequence to deal with the problem.

We chose instead to observe the children while they watched, and to put some supplementary questions afterwards. The method of observation chosen was for the observer to be present while the children watched, observing them in situ. The children's viewer behaviour was noted on a previously drawn up observation chart, which distinguished between visual, emotional, motor and verbal behaviour. This method has the disadvantage that each child had only one observer. In the worst case, the grounds of assessment can vary between observers. Emotional behaviour, for instance, can be difficult to interpret. The ideal thing, of course, would be to have the child observed by a person familiar with its normal behaviour. The difficulty then, perhaps, would be to get this person to disregard his own evaluation of the programme. In this case, we had the advantage of having got to know the child and its behaviour to some extent during the preceding interview.

If one uses outside observers, it is obviously an advantage to have several for each child. In this case, one must either film or videotape the children while they are watching, or have several observers for each child during the actual screening. Previous experiments have shown the filming of children to have certain disadvantages, unless extensive technical equipment is available, with several cameras and wide-angle lenses, so that one can let the children act naturally, and still keep them in frame. To have several observers for each child during the screening can have a disrupting effect on the viewing situation.

The pre-test and after-test

To establish the child's previous and subsequent knowledge, we used a succession of tests with illustrative material comprised of pictures and various objects. The same tests were used before and after the programme. The after-test was supplemented with questions on the programme itself. The tests used were partly identical with those used in the United States to test corresponding knowledge. A check on knowledge immediately before the programme is screened can have the disadvantage of focusing interest on specific items in the programme. If, on the other hand, one makes the pretest earlier on, it is difficult to keep tabs on all the factors that might influence results of the after-test. We therefore decided on a pre-test in conjunction with screening.

Can one be sure that these give a true picture of the children's knowledge? A 4-year-old is extremely difficult to interview,

since he or she has difficulty in concentrating on the subject. One would have to follow such a child over a long period of time to acquire any picture of its actual knowledge, which can seem in some cases to vary from one moment to the next.

It is somewhat easier to acquire a picture of a 5-year-old's knowledge in a short space of time, provided he is cooperative; a 6-year-old has usually reached such a degree of maturity that an interview presents no major problems.

Some uncertainty can thus arise regarding the results obtained, above all in the case of the 4-year-olds.

We have concentrated in this study on measuring the programme's immediate effects on children, disregarding almost entirely any long-term effects.

RESULTS

A. Attractiveness of the programme

We have classed visual, emotional, motor and verbal behaviour during the programme. These different types of behaviour can in fact be difficult to interpret; they can also be influenced by the fact that others are watching at the same time. Behaviour must also be related to the aims of the programme at different points. Can one, for instance, say that a child who watches the screen incessently finds the programme more attractive than one who occasionally looks away, but is listening intensively to what is said?

One could imagine, in a programme, consciously leading attention away from the screen, for instance by asking the child to look around the room; this, of course, would have to be taken into consideration when judging visual behaviour.

In the present programme, the majority of informative sequences are based on visual information, combined with audial information. But children, for instance, who already know what an A looks like, would not have to look at it on the screen to benefit from the audial information.

"Hand, hand, hand ...", which is intended to give the children an opportunity to relax, naturally does not make the same demand for visual attention, but it is hardly intended to produce inattention.

If there is poor agreement between image and sound, and one wants, for instance, to concentrate on what is being said, the picture can be distracting and one will turn away from the screen

to concentrate on the verbal information given. Or if someone is reading a story and the illustrations given fail to fit the picture created by the child in its own imagination, it may look away in order to give its fantasy free rein. Or he may simply want to turn to his neighbour to make a comment. It is thus impossible to judge visual attentiveness, without taking the child's other behaviour into consideration.

One usually, surely, wants eye-contact with a person who involves you. If a person does not involve you, one may look away; it is possible, even so, to be listening intently.

To simplify somewhat, we can say that the most important thing for a visual medium like television is that the images should be attractive, or that sound and picture should complement each other in such a way that it is natural to look at the picture while listening.

One must thus, when assessing the results of observations, take several factors into consideration, above all the aims of different items in the programme, and a certain margin of error when judging the children's behaviour. Another source of error is that the children have seen the programme in groups. Their visible reactions are probably affected so as to become stronger with group viewing; a specific, well-known effect is that verbal and motor behaviour is contagious, if one child starts laughing the rest follow. As a general trend, we noticed that the larger the audience, the greater the reaction to the programme. The observations made can thus serve only as a rough measure of the programme's attractiveness, and as a means of comparing the different items.

1. Visual behaviour

Generally speaking, we can say that visual attentiveness during the "Sesam" programme was high. (See Appendix 1)

During much of the programme, the children's eyes never left the set. The 5-year-olds, above all, kept their eyes on the screen for long periods. It was the 4-year-olds whose glances wandered, and who actually displayed great inattention during one of the sequences. This may have been due partly to their age, to the fact that a 4-year-old is unable to keep his eyes in the same direction more than a certain length of time.

The sections during which visual attentiveness was at a peak were "Lasse and Ardy continuing Ernie's alphabet", "The penguins", "Lasse and Ardy counting balloons", "Lasse and Ardy classifying", "The apples and the minus snake" and "Finale". These sections note a total visual attentiveness in all age groups. We can add that Lasse and Ardy take part in all of these, except the penguin section and "The apples and the minus snake".

Other sections noting a high level of visual attentiveness are "The ball", "1, 2, 3", "The Nose-snatcher", the first part of "Father and son in the woods", "A", "The A-machine" and "The A book and bag".

A somewhat lower level of visual attentiveness was noted in the case of "The vignette", "Ernie's alphabet", "Near and far", "The hand", "The hand, hand, hand song" and "The A-puzzle". Visual attentiveness was at its lowest during the last part of "Father and son in the woods" (when they changed back to their original roles), "A in town", the middle section of "Hand, hand, hand" and the first part of "Ernie isn't here".

These results apply to the entire age group. On the whole, the visual attentiveness of 5-year-olds is greater than that of the two other groups. Except during the first part of "Father and son in the woods" where both the 6-year-olds and 4-year-olds lie somewhat higher, the "A-puzzle" where the 6-year-olds were also more attentive, and the first part of "Ernie isn't here" where both the 4- and 6-year-olds were more attentive.

The visual attentiveness of the 4-year-olds was markedly weak only during one section, "A in town".

2. Emotional behaviour

The "Sesam" programme was attended to attract, entertain and teach. How, then has the programme succeeded as entertainment? Children show their amusement in highly individual ways. While some give a roar of laughter, others hardly even smile; the latter, however, can be equally amused. Others, perhaps, display no visible reaction. This has only partly to do with age, in that small children react more spontaneously than others; essentially, it is rather a question of personality. In the present study, the observer has noted for each section whether the child has demonstrated its appreciation by smiling or laughing. The results of these notations show that "Ernie's alphabet", "The penguins", "Lasse and Ardy counting balloons", "Near and far" and "Ernie isn't here" elicit the greatest number of positive reactions. During these sections, more than two thirds of the children laughed or smiled. Other sections that seem greatly to have amused the children are "Lasse and Ardy classifying", "The A-machine", "Father and son in the woods" and "The ball". The sections producing the least number of laughs and smiles are "The vignette", "The apples and minus snake", "A in town" and the last part of "Father and son in the woods". (See Appendix 1)

There is a considerable difference between the different ages. The 4-year-olds display less expression of amusement than the others. In several cases, this is probably because they have

not understood what is funny in the things said, or the comical aspect of the situation. On the other hand, one can be amused even by what one does not understand.

The 5-year-olds seem more amused than the others by "Lasse and Ardy counting balloons", "The penguins", "Near and far", "Lasse and Ardy classifying", "The hand game", "The A-puzzle" and "The A book and bag".

That the 5-year-olds display more expressions of amusement than the 6-year-olds may be due to the latter regarding certain sections as of slightly too low a level. The 6-year-olds, after all, knew most of it in advance; the question is which 5-year-olds laughed, the ones who knew it all or the ones who didn't? The material is too small for us to draw any conclusions.

3. Motor behaviour

We have also recorded the children's motor behaviour during the different sections. Only one item in the programme activated the children to any extent in this respect, namely "The hand game".

Quite a number of children repeated the hand's various actions, above all the snapping of the fingers, waving, and when the hand tries to be "creeeeepy". When the Nose-snatcher takes Ernie's nose, several children seized their own nose, some of them stamped time when Bert goes out, and they sometimes nodded in time to the music; otherwise, the children sat fairly still during the programme.

4. Verbal behaviour

Verbal reactions, on the other hand, were stronger. Apart from the fact that many of the children followed aloud any repetition of letters or figures in "The penguins", "The ball", "1, 2, 3", "The apples and the minus snake", "Animation A", "The A-puzzle" and "The A book and bag", certain sequences were accompanied by a high level of verbal activity. They communicated with characters on the screen in "Near and far" and "Lasse and Ardy classifying". (See Appendix 2)

Some of their comments indicate that they identify themselves with certain sections: "I'd like to have a go" (The penguins), "I'd like to go like that", "That's a funny ball ... think if we could do that", "I'm sitting in that ball" (The ball), "That's what I do", "I can skip ... I can play in the sand" (The hand song), "I can swing too" (Finale).

The children's comments also reveal a certain miscomprehension. The most marked is in the section "A in town". The previous

section, "The A-machine" ends with Lasse showing a sign saying "AVSTÄNGD" (closed). He reads the sign repeatedly, in a slow clear voice. This is followed by "A in town", in which the camera zooms in on different signs. For every sign shown, a high percentage of the children repeat the word "AVSTÄNGD", regardless of what the sign says. This usually continues until the sign "TAXI" is shown, which several of the children recognize.

A few confuse the son in "Father and son in the woods" with Ernie. There are also children who cannot distinguish between A and 4, for instance when Lasse and Ardy are "classifying".

5. Attractiveness - summary

Can one make any sort of overall assessment of the attractiveness of different items on the basis of these different judgements of the children's behaviour? We are still ignoring here the effects of the different items. Combining the "laughter curve" with visual attentiveness, we find the items noting the highest values in both to be "The penguins", "Lasse and Ardy counting balloons" and "Lasse and Ardy classifying". Other items with a high "laughter curve" but less marked visual attentiveness are "Ernie's alphabet", "Near and far" and "Ernie isn't here". In all three, the verbal information given is more important. It is unnecessary to watch incessantly in order to obtain sufficient visual information, and the children may have turned to a neighbour, for instance, to comment or to see what the neighbour thought.

Other items noting fairly high attentiveness and much laughter are "Father and son in the woods" and "The A-machine".

Sections noting high visual attentiveness but little laughter are "The ball", "The apples and the minus snake", The Phantom Nose-snatcher", "Animation A", "The A book and bag" and "Finale".

It can be of interest to compare observations with the children's own judgement of what was amusing in the programme. Immediately after the programme, the children were given an opportunity to say what they thought was fun. (See Appendix 4). One can perhaps assume that the sections mentioned by the children in response to such a question

either come late in the programme, so that they are easier to remember

or are easier to talk about than other items

or have really made a strong impression on the children.

It emerges that the 4-year-olds generally find it rather diffi-

cult to talk about the programme, they have difficulty in distinguishing between "fun" and "dull", and sometimes give the same sequences as both "fun" and "dull".

The items mentioned by most children are "Ernie isn't here", referred to as "the puppet who said he wasn't there" or "when he frightened the others". This item lies towards the end of the programme, but it also has a high "laughter curve".

Otherwise, three sections above all are found amusing. "Near and far" ("the one who ran to and fro"), "Father and son in the woods" and "The A-machine". The children also laughed a great deal during all three. In this case, the children's own judgements obviously agree fairly well with the observations.

What conclusions can we draw from all this? Are there any items in the programme which failed to function at all? The sections that have obviously engaged the least total interest are the end of "Father and son in the woods", "A in town" and part of "The hand song". None of these had a particularly important function to fulfil as communicating information, they were intended rather as rests. As such we can thus claim that they worked adequately.

B. Learning effect

How well did the programme function when it comes to teaching? In essence, the programme was to provide information on the figures 1-3, the letter A, the meaning of the figures 1-3, the concepts "near" and "far", and different ways of classifying. Subsidiary information included counting to 20, the alphabet, words beginning in A and role exchanges.

Two items, "The ball" and "1, 2, 3" demonstrate the figures 1, 2 and 3. During both of these visual attentiveness was high, a necessary condition for the children learning the appearance of the figures. Visual attentiveness was high also during the sequences dealing with the meaning of the figures ("Lasse and Ardy counting balloons" and "The apples and the minus snake"). "Near and far" were demonstrated only in one item, but repeated several times during this; the somewhat lesser degree of attentiveness noted during this section should thus not have been detrimental to the learning effect. When "Lasse and Ardy show how to classify", attentiveness was at a peak.

1. Previous knowledge

Something less than half of the children studied knew in advance all the main matter to be imparted by the programme. Naturally enough, the elder children knew most. There seems to be a clear line of demarcation between the ages of 5 and 6.

While 79% of the 6-year-olds were familiar with all the matter in advance, this applied to less than one quarter of the 5-year-olds, and only the occasional 4-year-old.

Previous knowledge

	4 yrs	5 yrs	6 yrs
	%	%	%
Know everything before the programme	7	23	79
Do not know everything before the programme	93	77	21
	100	100	100
n =	15	26	38

(See also Appendix 3)

Note: Although the base figures are so small, results are reported in percentages to permit a comparison between different ages.

Among those familiar with some of the matter in advance, the knowledge demonstrated varies from field to field. The 4-year-olds are most familiar with the concept "near" and "far", but uncertain of classification. Fairly few recognize the letter A and the figure 3, but rather more have some idea of the meaning of 3.

Almost all the 5-year-olds are familiar with the concepts "near" and "far", and the majority are familiar with both the figure 3 and its meaning. Rather fewer recognized the letter A. The subject of which 5-year-olds are most uncertain is classification.

All the 6-year-olds recognise the figure 3, practically all of them also know what it means. Practically all of them are also familiar with "near" and "far". What the 6-year-olds know least (even if many of them do) is the letter A, and classification.

2. Effect of the programme

What changes in the children's knowledge does the programme produce? The programme had the greatest effect on the 5-year-olds. Its effect on those 6-year-olds not already familiar with most of the matter taught was fairly good, but not 100%. With the 4-year-olds, some of the information given went home

fairly well, while other information had no effect at all. (See Appendix 3)

None of the 4-year-olds, for instance, had learned the letter A or the figure 3, a few had become more certain of the meaning of 3, and rather more had learned the meaning of "near" and "far". On the other hand, the system of classification seems to have become clearer to quite a few of the 4-year-olds (23%). This is remarkable, since children of this age normally have no command of grouping proper, or classification. [1] The test included both a task very much like that set in the programme, and another which presupposed some degree of generalisation on the child's part.

Many of the 5-year-olds have learned classification, many have also learned the letter A, and the few not previously familiar with the figure 3 have learned that. Some children were uncertain of the meaning of the figure even after the programme, but their knowledge of "near" and "far" was complete.

In the case of the 6-year-olds, knowledge of the figure 3 and its meaning, and of the concepts "near" and "far" was 100% after the programme. A few children had not learned to recognize the letter A, and were unable to classify.

The most marked learning effect appears to have been noted by the item "Lasse and Ardy classifying". It is difficult to say why this is. As indicated above, visual attentiveness was high during this item among all ages. Those who appeared most amused were the 5-year-olds.

The 5-year-olds learned the letter A better than the 4-year-olds. Is this a question of maturity, or due to the programme? The visual attentiveness of the 4-year-olds during the A passages was considerably lower than with the 5-year-olds. They were also less amused by these items than the 5-year-olds. It may seem difficult to understand how any child could avoid learning the appearance of an A during this programme. Something is missing, so that the children fail to couple the designation A with the shape A. The letter A is shown almost without exception in isolation. No opportunity is given to compare A with other signs, and no similarities or dissimilarities with other letters and signs are pointed out (cf. the confusion between A and 4).

Perhaps, the programme simply failed to stimulate an interest in this type of information. Otherwise, it is impossible to

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1) Stukát Sverud, Inlärning i förskolan (Learning in the pre-school), Almqvist & Wiksell 1972.

see any direct correlation between visual attentiveness and learning effect.

What factors, then, influence previous knowledge and learning? It is regrettable, in a way, that the material selected was such as to be familiar to most 6-year-olds. As a result, it is difficult to compare effects in the different age groups.

Generally speaking, we can say that the less children knew, the less they learned from the programme. Here, of course, the age variable is important. We have seen that only a very small percentage of 4-year-olds were familiar with the matter taught prior to the programme. That some of them had learned the matter and others not may be a question of maturity and age, or due to the programme. The case, for instance, may be that this programme was poorly suited to this particular age group. It may give too much information, thus producing a poor effect.

We saw also that the effect of the programme on 5-year-olds was fairly great. Even so, there were 5-year-olds who failed to learn anything at all from the programme. Do these children differ from those who learned something, and if so how? Even a few of the 6-year-olds were unaffected by the programme, and what is characteristic of these?

Previous experience shows that children from socially disadvantaged and unstimulating environments make slower progress, and find it more difficult to learn than children from stimulating environments. [1)]

Can we assume that something in the children's social background determines how much they learned from this programme, or is it rather a question of personality factors?

In a fairly unsystematic study, we have tried to compare different groups of children in respect of social environment and personal behaviour in the day nursery group.

We concentrated on the 5-year-olds, dividing them into three groups:

1. Children who knew everything in advance
2. Children who did not know everything in advance, but learned something from the programme
3. Children who knew nothing in advance, and learned nothing from the programme.

The data given are based partly on subjective assessments by the day nursery staff, and must be regarded with considerable

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1) Deutsch, M. and Associates, The Disadvantaged Child, Basic Books INC, New York 1967.

caution. However, they can be of interest as a basis for hypotheses.

It emerges that the first group, those who knew everything in advance, are fairly evenly distributed over the variables "parents' occupation", "single parents", "siblings". These children seem in general to find it easy to express themselves, and have no problems with peer contacts.

The second group, those who did not know what the programme was about, but learned from it, have for the most part parents with high status occupations; most of them have two cohabiting parents. Roughly as many have siblings as are only children.

All of those who learned nothing from the programme have single parents, working for the most part in low status occupations; almost none of them have siblings. Also, this group seems to a somewhat greater extent than the former group to have personal problems, and problems with peer contacts: immigrant children who have problems with the language, contrary and shorttempered children, and children who are known to have troubles at home.

Can we then cavalierly draw the conclusion that these children find it more difficult to learn? This would agree fairly well with previous experience. The explanation can also be that the interviewer has experienced greater difficulty in establishing contact with these children, that they have quite simply been uncooperative, and that results are therefore misleading. If the children have in fact learned more than they are prepared to show, this would be another advantage of the programme.

UNDERSTANDING OF SPECIFIC ITEMS

Apart from the attractiveness of the programme and its pure learning effects, we were interested in knowing how certain items were experienced by the children. (See Appendix 4)

These included "The Phantom Nose-snatcher", where Ernie comes closer and closer to the camera until it bites off his nose. The majority of children found it difficult to explain what happened. Only the occasional 6-year-old arrived at the truth: "When he came up against the camera, his nose went all flat". The item does not seem to have made any great impression on the children.

"Father and son in the woods", which was to demonstrate role exchanges, was understood by the great majority of 5- and 6-year-olds, and by some 4-year-olds. What they remember best is the sequence in which the father (playing the role of his

son) climbs up in a tree and falls down (which also elicited laughter), and when they met a worm.

"Ernie isn't here" seems to have amused a high proportion of the children, particularly when Ernie frightened Bert. They can describe the item fairly well, and at least some of the older children had understood that Ernie, by looking in the mirror, obtains evidence that he is actually there.

"Ernie" and "Bert" are names that must be fairly foreign to Swedish children. Not a single one remembered the name Ernie after the programme. A few 6-year-olds remembered the name Bert, and some others called him Bertil.

LEVEL OF THE PROGRAMME

By way of summary, we can say that the general level of the programme is well suited to 5- and 6-year-olds, but can at times be somewhat high for the 4-year-olds.

DISCUSSION OF RESULTS

"Sesame Street" is based on the series approach. The information given in a programme is not unique, but will be repeated and varied a number of times in different programmes. Given this premise, it is naturally misleading to measure the effect of a single programme.

Is it in fact possible to reach socially disadvantaged and "under-stimulated" children via television? Previous studies show that one can reach up to 90% and more of the age groups in question with programmes of a series type. We do not as yet know what children are not reached. There may be children who have learned nothing from this programme. Do we know if they would have learned more, if the same information had been repeated in other programmes? And, if so, is it an advantage that it should be in the same type of programme?

A necessary condition for effective learning is a certain measure of communication which television cannot offer. Admittedly, the programme succeeds in several sequences in establishing personal contact with the children, but it is impossible to create two-way communication.

Children also differ. Some are inquisitive, and see to it that they get the answers to their questions somewhere in their environment; others are silent and withdrawn, and must be activated to seek information. Television cannot function in isolation; it demands follow-up activities of various kinds.

We know that fairly few parents watch children's programmes together with their children (except for The Sandman, and similar programmes). A series like "Sesame Street" would probably attract a large adult audience even in Sweden, if broadcast at fairly suitable times. It could then function as a natural link between children and adults, between older and younger siblings.

A series with recurrent figures and a consistent line is often preferable from the educational standpoint to a variety of programme types which angle the material in varying ways. It must also give a sense of security for the same people to be dealing with the children at regular intervals; this creates confidence, and makes learning more meaningful.

"Sesame Street" programmes have been criticised partly because they are believed to maintain or actually widen the gap between stimulated and understimulated children. In the present study, it emerged that those who knew least before the programme also learned least. This has primarily to do with age, and we have no clear evidence that it applies to socially disadvantaged children more than others. If this were the case, would one then refrain from attempts to stimulate or would one accept the effect that the programme stimulated those already favoured? Or can one design programmes so that they reach only the target group in question?

By way of introduction, we asked whether the programme as produced in America was worth the great effort involved in making a Swedish version. This question can hardly be answered by the present study.

We know that the programme greatly appealed to children, and that quite a lot of them learned from the programme. They learned something from both the American and Swedish-produced sequences. Obviously, the programme's aims and content are open to discussion, but the form was undeniably attractive. Many people in Sweden believe it would be a disadvantage to be tied by the American material. Possibly, the American series, as previously in Sweden, must content itself with being a source of ideas and inspiration.

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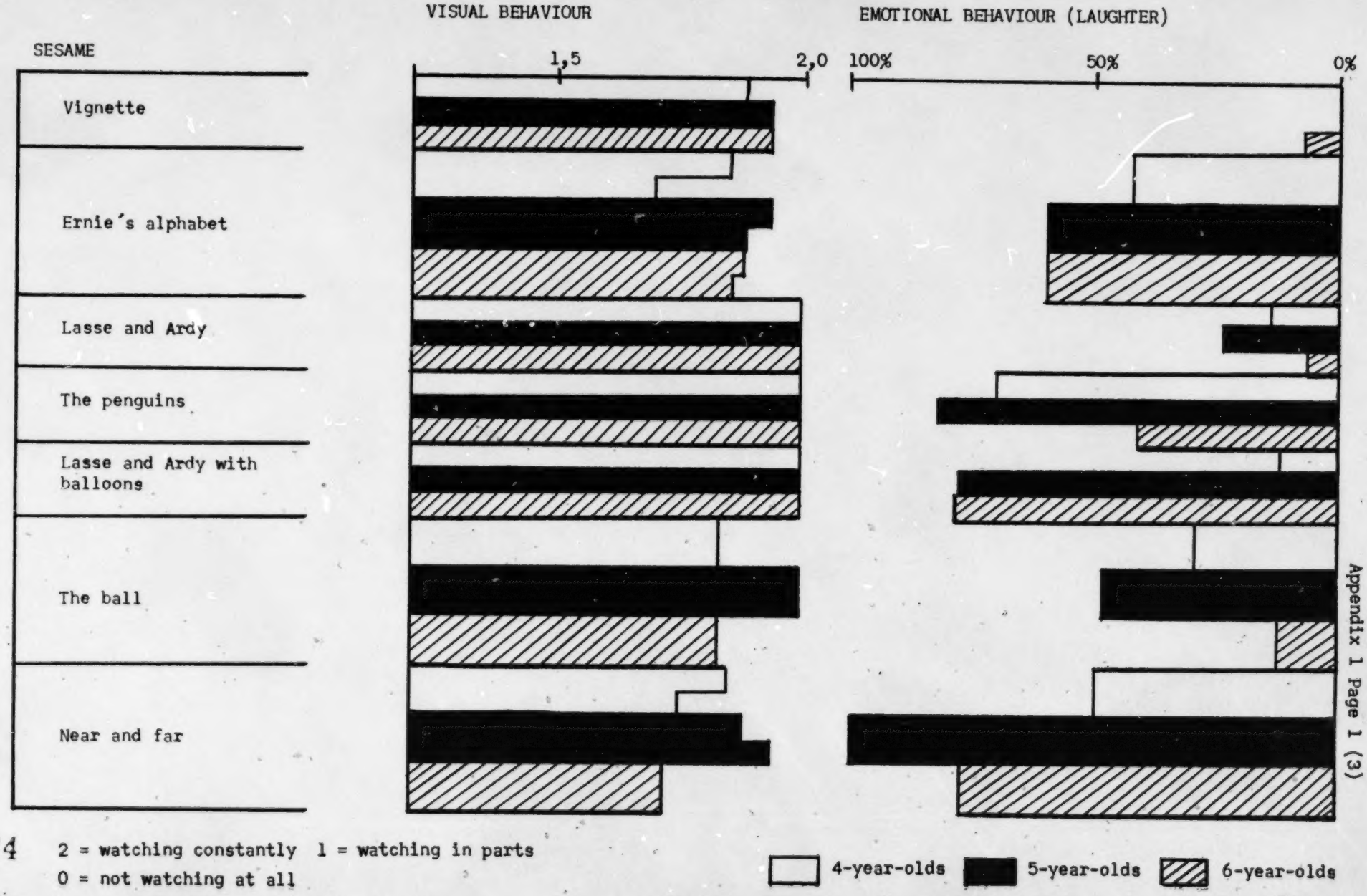
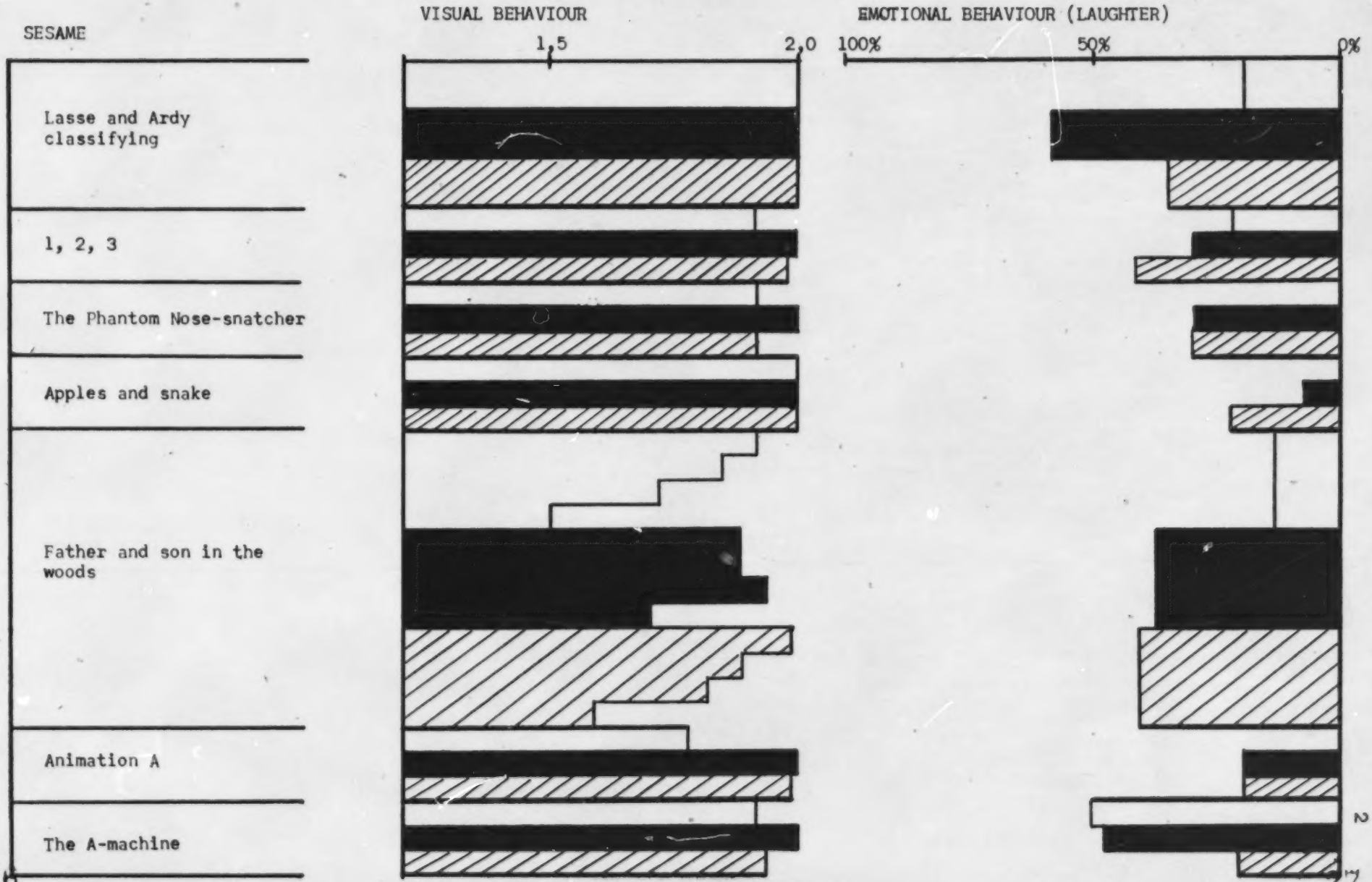
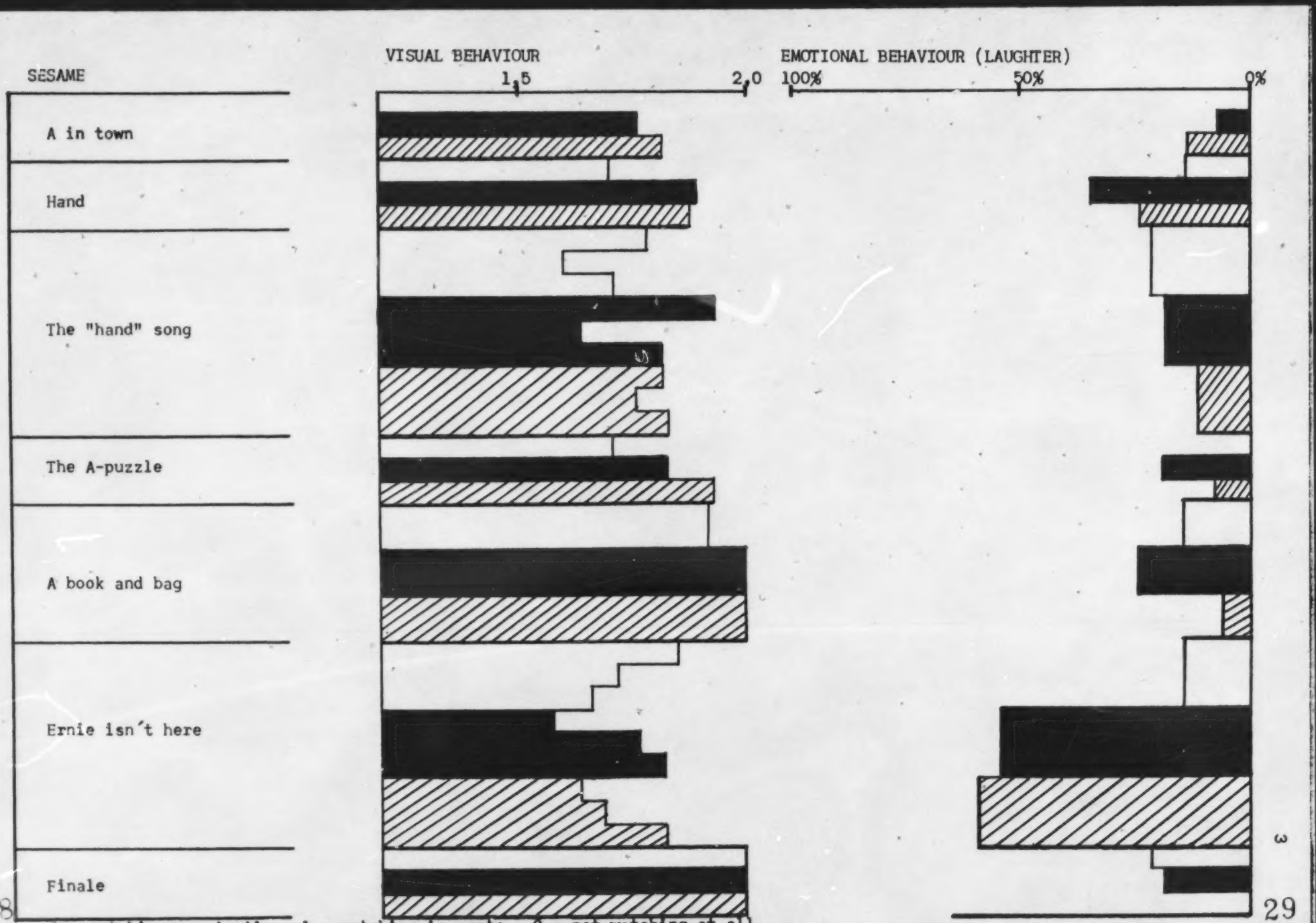

VISUAL BEHAVIOUR
EMOTIONAL BEHAVIOUR (LAUGHTER)
SESAME
1,5
2,0
100%
50%
0%
Vignette
Ernie´s alphabet
Lasse and Ardy
The penguins
Lasse and Ardy with balloons
The ball
Near and far
Appendix 1 Page 1 (3)
2 = watching constantly 1 = watching in parts
0 = not watching at all
4-year-olds
5-year-olds
6-year-olds


SESAME
VISUAL BEHAVIOUR
1,5
2,0
EMOTIONAL BEHAVIOUR (LAUGHTER)
100%
50%
0%
Lasse and Ardy classifying
1, 2, 3
The Phantom Nose-snatcher
Apples and snake
Father and son in the woods
Animation A
The A-machine
2 = watching constantly
1 = watching in parts
0 = not watching at all


SESAME
VISUAL BEHAVIOUR
1,5
2,0
EMOTIONAL BEHAVIOUR (LAUGHTER)
100%
50%
0%
A in town
Hand
The "hand" song
The A-puzzle
A book and bag
Ernie isn't here
Finale
2 = watching constantly
1 = watching in parts
0 = not watching at all

COMMENTS DURING THE PROGRAMME

Vignette

Ball, ladybird
What´s it say? (2)
Ball
Well, what´s it about?
No
Umbrella
Sesam
Rain, the fish
Why are they showing those things? What´s it say?
Butterflies, rain
Is it raining?

Ernie, Bert and the alphabet

Typing
What did he say?
A TV puppet
I can´t see.
Alpha ...
X, Y
He´s talking.
Oho!
It´s not a story, is it?

Ardy and Lasse (continuation of Ernie´s alphabet)

A mustache
3, 6, 8, 8, 9
What´s he got on?
T
Look!
K
Z, Å, Ä, Ö /Final letters of Swedish alphabet/
Äääääääh!
Å, Ä, Ö
He´s almost the same.

The penguins

1, 2, 3, 4, 5 .....20 (22)
Penguin
They can swim.
I´d like to go like that.
What fun they´re having.
Penguin, they swim like ducks.
Hey-hop ... they´re pushing each other ... how do they get up? .. no, she couldn´t

Can you see, Johan?
That was good.
Seals
Look!
They're not dolphins.

Ardy and Lasse with balloons

Three (9)
Perhaps it'll go bang, they've got so many.
They've got balloons.
Oah, oah, oah ....
A round one, a balloon, there's three.

The ball

1, 2, 3 (4)
Three
Will it go on rolling?
Bang
Doesn't it look funny! How does it manage to go up and down like that? I'd like one of those.
Now the ball's coming out!
I'd like to go like that.
Oh, the balloon's rolling.
I'm sitting in the ball. Crumbs!
A ball's going, one, two, three, I should be three!
Look, it's a game.
What fun that ball is. Think if we could do like that.
It's not a balloon.
I want to go like that. This is all fun, it's fun. But you can fall, too. One, two, three, that's the way I'd go.
Oooooh, it rolled, the ball.
Oh!

Near and far

Yes (12)
What's this then? Why is he running, why is he doing that?
Why is he running like that?
He's funny
Only a little dot
Now we get it.
Yes, it's a long way away.
I wonder what he's doing.
That was what we talked about, yes.
Oh!
It's only a dot. Is it over? Is there more?
Yes, then we say no.
Yes, it's a long way away.
That's what we were talking about.
Isn't he odd. Mustn't we say anything?
He's daft.
Away ... yes ...' bye then,' bye then
He's funny.
No (2)

Ardy and Lasse classifying

Mix A with 4
It's A, it's a bird, I knew.
A pig, no an owl, no a bird
Three, a dog, a cow, a pig. No. The bird doesn't belong. And the bird has two ..
Yes, it's the bird.
That's it ... and a flower, yes
Not A
The bird
A cow, a pig, no a bird (2)
A dog, a cow, a pig, a flower-pot, a bird
A pig ... bird, yes ...no
... which doesn't belong
A dog, a cow, a pig, A doesn't belong, no ...
Cow, pig, flower-pot, bird
A flower-pot
No, two legs
A, a flower
A pig (4)
No (4)
Yes (4)
A (6)

1, 2, 3 with lions, fishes etc.

One, two, three, lion, fishes. I forgot my doll.
One, two, three, fishes, bird, he is silly.
Two, three eyes
A bike, a ball
A bike
Threes, they're only threes.
Three, three ... fishes
Lions, eyes
Three lions, fishes, bike
Three, fishes a bike, one, two, three
1, 2, 3 (17)

The Nose-snatcher

I want to see something else.
Yes.
My Dad's name is Bert.

Apples, minus snake

One apple, two apples, three apples ... (13)
One, two, three, a snake, a dangerous snake, apple, snake
Apple, snake
A poisonous snake

Isn't something else coming soon?
Apple, two apples ... a snake, eats up the others
In his tummy
Yes, I ate it up.
A snake, an apple

Father and son in the woods

That's it!
Ha, ha, that's not high up at all. He hasn't got a nose, it was that Nose-snatcher.
Oh, what fun!
Worms, he doesn't like worms. Mind you don't fall! What a funny game they're playing.
Don't climb so you fall! A worm, I don't like worms.
The root
Those ....?
He was the father!
That's the Nose-snatcher.
He's the real Dad now.
Dad's coming isn't he? Think if he trips!
When's something else coming!

A, spotted and striped

A (19)
I want to pee.
An A with dots on
Avstängd /=closed, shut, turned off (here, the television)/
That's what I (Åsa) finish with.

Machine

A (2)
Avstängd (2)
Ananas (4) /=pineapple/
Apelsin /=orange/
It's only things that begin with A.
Apelsin, Ananas, Apa /=monkey/ (8)
What's it say? Avstängd?
It's spelled with an A.
Are we going to eat it then? /the pineapple/
Is anything else coming out?
Pineapple, my Mummy has it too. It's over! Is it over?
He didn't press the same button as before.
Is there any more?

A in town

Avstängd, A (5)
Avstängd (5)
It says the same thing.
A (9)
Taxi, shop, window, car, underground

Avstängd, taxi, A (2)
Taxi (2)
I think it's fun.
Avstängd, taxi, the number of the car, car
It's A, avstängd
What a lot of different things

Hand

Like this
What a big one, 'bye-'bye.'
How is it done? Finished?
When does the programme finish?
Vicke Vire /child's name for little finger/. I don't know.
Goodbye.'
No, little finger, goodbye, goodbye.

The "Hand" song

It's the finger, the puppet, they're swinging, they're wrestling, there ....
I can do that too. They're swinging, they're wrestling. I'd like to do that. Tying shoe-laces.
I can skip. Play cards. And I can play in the sand.
Fellows skipping. Spaghetti laces
They're wrestling. What are the other children doing? It's falling down.'
Digging in the sand
Shall I turn it off? /the tape recorder/
A sand-pit. Good.' That's what I do too.
That's easy./tying shoe-laces/
Skipping-rope
Isn't it finished soon?
Wrestling, digging, holding the bag, skipping, doing shoes up, throwing stone
Dig, skip, shoe. You.'
It's no fun. Tying shoe-laces. With no clothes on
He's moving his hand. Isn't he silly. That me. It's me doing that.

A puzzle

Aaaaaa (28)
Apa, Aaaaaa
A puzzle.'
Apa
It's going to be an A. Apelsin
Not an A, an A.'
It's going to be A, it'll be A.
Alpha....

A bag

Apa (7)
Aaa (8)
No, a p a
Oh, look, Aaa, Aap, Apa
Aaa, apa (11)
Apa, ap, paint
I can't bear to listen, Aaa.
A, a bag, P, A, Apa
An A, I begin with P, A, Apa

Ernie isn't here

You're there, aren't you?
He's there, he's there.
I can write APA. Yor're there all right.
He's got his nose back now.
They're on the blackboard ...

Finale

They're swinging.
Swinging ... hey and ho
It's finished, it's the end.
Swinging (2)
I can swing too ... three
Are they playing Tarzan?

SESAME - EFFECT OF THE PROGRAMME

		4 yrs		5 yrs		6 yrs	
		BEFORE	AFTER	BEFORE	AFTER	BEFORE	AFTER
A	Know it	25	25	58	76	89	95
	Uncertain	7	7	3	3	-	-
	Don't know it	68	68	39	21	11	5
3 (the sipher)	Know it	33	33	92	100	100	100
	Uncertain	-	7	-	-	-	-
	Don't know it	67	60	8	-	-	-
3 (meaning)	Know it	33	40	92	92	97	100
	Uncertain	47	40	-	4	3	-
	Don't know it	20	20	8	4	-	-
Near and far	Know it	69	76	96	100	95	100
	Uncertain	11	11	-	-	5	-
	Don't know it	20	13	4	-	-	-
Classi-fication	Know it	-	23	50	92	89	97
	Uncertain	46	53	27	8	11	3
	Don't know it	54	24	23	-	-	-
n =		15		26		38	

Note: Although the base figures are very low, results are reported in percentages to permit a comparison between age groups.

SUPPLEMENTARY QUESTIONS AFTER THE PROGRAMME
4-YEAR-OLDS

Funniest thing in the programme

Nothing
Father and son in the woods
No response (5)
The programme was fun.
It was amusing.
Everything was fun.
The programme was funny, and the one who ran to and fro.
The one who ran to and fro.
The fellows, and the ones who went in the woods.
I don't know.
The monkey, when it ran to and fro.

The dullest thing in the programme

The whole film
The A's
No response (10)
The two men
The ones who swung.
Don't know

Remembering the names of the puppets

No (5)
No response (7)
Don't know
Didn't hear

The Nose-snatcher

It's a potato - no nose.
I remember there was something, but not what happened.
He lost his nose.
No response (5)
Don't know (3)
What's that then?
Painting an A and put on an A
Don't remember
Don't want to

Father and son in the woods

They patted a worm.
I remember there was something, but not what happened.
A worm came. The boy pretended he was a father, and the boy patted the worm.
No response (6)
Don't know, they climbed.
Don't remember

They played and talked about worms, how they make flowers.
I remember, but not what it was about.
They played a boy and his son, they touched a worm, climbed a tree.
Don't want to

Ernie isn't here

He was looking for himself, he found himself in the mirror.
I remember there was something, but not what happened.
The one who looked at himself in the mirror, saw that he was there. It was a let's pretend game.
No response (6)
Don't remember
Don't know
He frightened them, boo.
Don't want to
I know. (2)

5-YEAR-OLDS

Funniest thing in the programme

Funnier than usual programmes. The one who went when you're there, then you can't go away, can you?
When they made a book.
Ernie isn't here. (2)
No, nothing
The man who hit his nose, the one who read the book.
When he went along way away, then close. A with the machine.
Ernie and Bert
All of it, everything
Nothing, almost all of it was funny.
The penguins
When they went in the woods. (3)
Everything was fun. It looked teffiric when they swung.
The boy and his father
The bags that threw out A's.
The key-hole in the beginning, the lion that said A, the machine.
The whole programme was fun.
The programme was fun. I don't know what was funniest.
The machine
When they swung, and he ran to and fro.
All of it was fun.
The machine and the bag
The bloke who ran to and fro, and the two puppets.
The first

The dullest thing in the programme

Nothing (8)
When they went in the woods. (2)
No response (6)
Don't know
When the machine broke down.
At the end, when everybody wanted to hear more.
Swinging and saying goodbye
The key-hole, it looked as if small children would learn.
The beginning
When it started to rain.
The letters
Ardy and Lasse

Remembering the names of the puppets

Bertil (2)
Humpty and Dumpty
No (9)
No response (13)

The Nose-snatcher

He went like this, and pinched his nose off.

He ran into the window, and his nose was puched in.
It got lost. The Nose-snatcher took it.
Don't know. Was it that near and far thing. The one with the story wanted to play checkers.
He cut his nose off.
He snatched noses, I don't know why.
He pinched the nose.
He got his nose off.
One who cut his nose off. I don't know where he was.
His nose got lost.
He went so near the television, his nose went away.
His nose went away because Ernie went too close.
Wiping his nose
He pinched his nose off.
Don't remember (5)
No response (6)

Father and son in the woods

I don't remember what happened.
Fell out of the tree. Looked at worms. He was going to be Dad, and the other one brother.
Climbed up in a tree and fell down.
I said you shouldn't climb up. Isn't it funny there are worms? No, it's good for the flowers, for them to grow. Isn't it dull being a Dad? No, I think it's fun.
Dad climbed up in the tree and fell down.
They played at the boy being Dad.
They had changed it so Dad was the boy, they found a worm.
They played that his Dad was the boy, and the boy his Dad.
The boy said "mind out for the root", he hurt himself on it.
They saw a worm.
They had a worm there. Climbed a tree.
They played that he was called Dad and grandfather's name was Ernie. They were going to climb. They pretended the boy was Dad. Grandad climbed up in the tree, and fell down. You mustn't climb high, it's dangerous.
Dad climbed up in the tree, and the boy was his Dad.
Forgotten
The small son was to be father, so he was father. Father was the boy.
They climbed a tree. Pretended the kid was Dad, and other way round. Dad bumped his nose in a tree.
They pretended that the smallest one was Dad, and the biggest one the child, so the father climbed up in a tree and fall out and hurt himself.
They pretended Dad was the boy, and the boy Dad. They climbed in a tree.
He started crying, because he was alone in the woods.
They pretended the child was Dad. Dad climbed up in a tree and fell down.
The boy said you be the boy, and father. What a horrid worm, said Dad. They're good for the plants, the boy said.
One of them climbed up in the tree, and he fell down.

They were going to climb a tree, and fell down and hurt their heads. Then they went home and waved to everybody.
Ernie and Bert went in the woods, they had to be father. He wanted to climb up the tree. And so he could, and he jumped down.
No response (1)
Don´t know

Ernie isn´t here

Forgotten (one of them sitting on the swing, let go the balloons).
Because he didn´t have a game. He was looking at himself. It made him happy, he didn´t know he could see himself.
He looked through a telescope to see if he was at home. The other big one said he was.
I´m out in the woods, he thought, and he wasn´t.
He was in the woods, and he wasn´t there. "Look in the mirror and you´ll see". So he picked up the mirror, but he didn´t want to see himself.
He looked in a telescope. "Fetch the mirror", said Bert. So he looked in the mirror, and saw himself.
He looked in a telescope, and in a mirror.
Bert gave Ernie the mirror, and he saw himself. He thought he was out. But you can´t read a book outdoors if it´s winter, can you?
When he thought he was in the forest. He looked in the mirror, and saw that he was at home.
He was at home.
He said he was out in the woods. And he came to another woods there. That I remember. He came to something awful, and then he looked in the mirror and saw himself. And then the other man went, and it was over.
He looked in the mirror, and saw he was there. First he looked for himself in the woods through a telescope, then he said he should look in the mirror and he would see himself.
He was there, he said he wasn´t. So he took out a mirror, and found himself. He was looking for himself, and then he saw himself in the mirror, saw he was here.
He looked in the mirror.
A telescope. Can´t see himself, can see himself in the mirror.
When he looked in the mirror, he saw he was there.
He looked in the telescope. Perhaps I´m in the woods.
Don´t remember
First he was there, then he tought he wasn´t there although he was. He thought it was funny.
He looked at himself in the mirror, so he was at home.
No response (2)
Don´t know (2)

6-YEAR-OLDS

Funniest thing in the programme

The penguins
Terrific, the balloons
When he saw he wasn´t home. When they were going to play checkers, Ernie was funniest.
It was a good programme. The thing with the father was best, when he said he wanted to climb up too.
When they went into the woods. I´m not here.
The programme wasn´t all that funny. All that stuff with A was boring. Laurel and Hardy are funnier.
The A-machine and everything
Don´t remember, the puppet said he wasn´t there.
The programme was as funny as usual programmes. The ones who stuffed the A into the machine.
Ardy and Lasse doing puzzle things that don´t fit.
When he frightened them, the machine.
At the end, where am I and all that, when they were in the woods.
They put in the three´s and all that, and when he frightened the others.
The troll and the funny man
The balloons and swings
The ones with the animals, the flower and animals
The programme was fun, the one who ran and when they said he wasn´t there.
The machine and the swing
Ardy and Lasse
The one who ran to and fro (3)
Everything (8)
I´m not here. (4)
The machine (2)

The dullest thing in the programme

The alphabet
The figures, the ones that swung
I´ll think about it - I don´t know.
When they put up the animals and all that
The father and son in the woods
The thing with hands, you already know what you can do with hands.
When they counted dolphins.
The key-hole
The A-puzzle
Don´t know
When they swung at the end.
Those puppets (Ernie and Bert) (2)
The two men (Ardy and Lasse) (2)
Nothing (9)

The A was dullest. (2)
No (2)
No response (8)

Remembering the names of the puppets

No (18)
Bertil (3)
Sven
Bert (2)
Janne
No response (11)

The Nose-snatcher

His nose disappeared.
Bertil said he should go out to look at the Nose-snatcher, and so he did and the Nose-snatcher took his nose.
When he bumped into the camera his nose went all flat.
Something that pulled the nose off that man.
He went too close, his nose was gone.
That man got bitten by the Nose-snatcher.
He went forward, and the Nose snatcher took his nose.
When you have your nose against the window.
That was the one that took his nose, because he was the Nose-snatcher.
The girl who got spots on her nose, and then her nose was pinched off.
The nose want away, I don't know how.
He said it looked like the Nose-snatcher, but he didn't think so, so he want closer and closer.
There was someone who pinched his nose off.
They said he was a phantom Nose-snatcher, so he said you ought to look closely, even closer and so he pinched his nose.
He bit his nose, no, took it off, no, he took off the nose, the Nose-snatcher.
When he came close, there was someone who took his nose.
His nose got lost. That dark thing came and bit him.
His nose broke off.
When he couldn't keep his nose.
Ge even closer, what can you see now? He took his nose.
It bit his nose off.
It pinched off his nose.
It pinched his nose off, I don't know why.
It was that black thing. He took the nose away. But it ought to run blood when you take a nose off, shouldn't it?
The Pincher took his nose away.
Don't remember (10)
No response (1)

Father and son in the woods

They played that the son was his father, and the father was the son (17)

The boy wanted to play that he was father, and when he was going to take his father down from a tree it went all wrong.
They played a game, he changed with his Dad, climbed up in the tree and his Dad didn´t come down.
Father was going to be his little brother, and he was going to climb up in a tree, and then he fell down because he´d climbed too high.
They pretended the father was the son, and then the father tripped on a root, and then they changed back.
Father fell down, the little kid was allowed to be father.
He climbed up in a tree, and fell out. Father was the big brother, and the son was father.
They played that father was a child, then he climbed up too high and couldn´t get down.
They looked at mushrooms and climbed in a tree and fell down.
They met a worm.
Don´t remember (3)

Ernie isn´t here

He came and frightened the man, he said "you´re not here", so he went and looked for himself and found himself in the mirror.
He was looking for himself. Bert said he was there, and fetched the mirror.
He didn´t think he was there, then he looked in the mirror and saw he was, the he frightened him again.
I don´t know what they meant.
I´m not here, but he was there. He had to look at himself in the mirror, I don´t have to do that to know where I am.
He looked out through the window with the telescope. The tall man said that he was sitting reading, because he didn´t think the other one was in.
He was out there. He fetched the mirror and looked, then he was there.
He thought he was gone, so the thin one gave him a mirror and he looked at himself.
He looked in the mirror and saw he was there.(8)
Don´t know
He thought of going to look for himself, then he found himself in the mirror.
He thought he wasn´t.
He was in the woods he said, but then he took out a mirror and saw each other.
He got the idea he was away in the woods, then Bertil said he was gone. He was gone in the end.
He said he wasn´t there, then the other one said at the end that he wasn´t there.
One of them said, when he was going to read, that the other wasn´t there, and then he said he wasn´t there.
Don´t remember (2)
He was gone, then he looked in the mirror. - I´m here.
He was there anyway.

First he frightened him, then he went to look for himself, then he saw himself in the mirror.
He thought he was out in the woods, then the other one got a mirror and he saw he was there.
He took out a telescope and looked through the window, then he saw he was there, so he took up the mirror and looked in it.
He took a telescope and looked out in the woods, he thought he was out in the woods and all alone it was dark. He took a mirror and saw that he was there.
He looked at himself in the mirror, and looked into the mirror, he was reading about chess or something.
He looked in a telescope, "you're here", said the man, "am I?", he said.
He looked at himself in the mirror, he was looking through a telescope.
No response (2)